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The influence of *Don Juan* on *el Diablo Mundo* (pp. 167-195) is convincingly established; here many similar sentiments and verbal resemblances bear out Mr. Churchman's contention, and illustrate the indebtedness of the Spanish to the English poet. The influence of one of Shakespeare's sonnets (LXVI): "Tir'd with all these, for restful death I cry, etc." seems more than doubtful; if Espronceda rendered, "As to behold desert a beggar born" by "*halla desiertos*," he could not have understood his Byron so well; p. 157. The influence of Walter Scott upon the novel *Sancho Saldaña* is, of course, undeniable; p. 198.

In studying foreign influences on Espronceda, however, one may be tempted to overlook his indebtedness to poets of the Peninsula. To mention but one native poet, the great romantic forerunner of Espronceda, Calderón, has (in my opinion) left a deep trace in some of the poetic moods of the author of *el Diablo Mundo*, and other Spanish poets would no doubt deserve consideration to the detriment of purely Byronic influence. But Mr. Churchman's work is thoroughly and conscientiously done, and he has served both Spanish and English literature by his investigations. Certainly his studies can be used with great profit by future biographers of both Byron and Espronceda. It may be remembered in this connection also, that students of Byron will find important material in another excellent article by Mr. Churchman: *Lord Byron's Experience in the Spanish Peninsula* in 1809, printed in the *Bulletin Hispanique*, January-March, and April-June, 1909.

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THE SOURCE OF THE BANQUET SCENE IN THE *Poetaster*

To the Editors of *Mod. Lang. Notes*.

SIRS:—The well-known banquet scene in the *Poetaster* (IV, III) in which the guests, "char-

acteristically habited as gods and goddesses," speak and act as divinities, has always been referred to the *Iliad*, I, 493-611. The latest editor (1905) of the *Poetaster*, Mr. Herbert S. Mallory, remarks:

"The 'heavenly banquet' participated in by Ovid, Julia and the rest, making scene 5 of act 4, is, as Whalley discovered, modelled upon the synod of the Olympians described in the latter part of book I of the *Iliad*. Note particularly (1) the altercation between Jove and Juno, 89 ff.; (2) the reference to Thetis as a disturbing element, 109-111; (3) Jove's threat to shake Juno out of Olympus, 120 ff.; (4) the remonstrance of Vulcan, and his displacing Ganymede, 132 ff.; (5) music and song, 165 ff.; (6) the restoration of amity at the end."

The 'banquet scene,' however, owes more to Lucian than to Homer. Jonson clearly had in mind *Zeus the Tragedian*, and possibly *The Convention of the Gods*. From these two dialogues he got (1) the *spirit* of his scene—his laughing treatment of the gods in undignified parliamentary session. Moreover it will be observed that (2) both of these dialogues begin with a humorous proclamation by Mercury; and (3) both have Momus as a disturbing element. Finally, the description of Vulcan as a cup-bearer is clearly a recollection of *Dialogues of the Gods*, V. Indeed, throughout there seems to be a more or less conscious imitation of Lucian's manner of representing the Greek divinities.

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HENRI BORDEAUX AND Maud Muller

To the Editors of *Mod. Lang. Notes*.

SIRS:—*La Vie des autres*, one of the sketches in Henri Bordeaux's *Carnet d'un stagiaire* (Paris, 1911, 8vo., pp. 289-295), is a free translation into prose of Whittier's *Maud Muller*. The heroine's name is changed to Étiennelette; descriptive phrases are added to intensify the setting; and the last part of the poem is shortened, so that the moral deductions are less emphatic. But, in most respects, story, characters, and atmosphere have been carefully preserved, often to the extent of